

THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

EDITED BY LEWIS THOMAS.

No. 107.]

Registered for Transmission Abroad.

NOVEMBER 1, 1891.

[PRICE 2d.; POST FREE 2½d.
Annual Subscription, Post Free, 2/6.

FREDERICK CHARLES BEVAN.

BEFORE the establishment of the Royal Academy of Music there were no institutions in London other than the choirs of the Chapel Royal, St. Paul's Cathedral, and Westminster Abbey, in which a lad could receive a musical education. Opportunities of obtaining instruction as well as employment were, however, increased in 1843 by the formation of a choir at the Temple Church, and soon after by the organisation of a choir at St. Andrew's, Wells Street, and later on by a similar organisation at All Saints', Margaret Street. It was in the choir of the last-named church that the boy, Frederick Bevan, commenced his musical career. Having a fine treble voice and ready capacity his progress in the art of singing was so rapid as to secure for him at the age of eleven years the post of solo-boy of the choir. When first performing, in 1867, the duties attached to that office he was honoured by receiving special marks of favourable recognition from Her Royal Highness the Princess of Wales, and during his subsequent connection with the choir, he was generally appointed to sing the treble solo of the anthem on occasions when the gracious Princess, as a member of the congregation, attended the service.

The ability and reputation thus acquired made Frederick Bevan of value to concert-givers, one of whom was induced to engage him, when but twelve years old, to take a principal part in a series of musical entertainments held in towns of Kent and Sussex. Nor did the manager experience any disappointment in the result of that engagement, since the boy at every performance succeeded in delighting the audience with a charm of voice combined with a respectful and modest demeanour. He had, however, but little time to enjoy the advantages accruing to a well trained treble, for the inevitable change in the voice took place at an earlier period than usual.

No longer of service in the singing ranks, Frederick Bevan aspired to become the chief officer of a choir, the organist, to lead the entire musical forces of a church. For this purpose he placed himself under the guidance of the renowned organist, Mr. C. E. Willing, and subsequently received lessons from Mr. W. S. Hoyte. In due time his industry was rewarded by the offer of an appointment as organist and choirmaster of St. Martin's, Haverstock Hill, where he served to the satisfaction of both priest and people until called to fill a more desirable post in the City as organist of St. Margaret Pattens.

Meanwhile a bass voice of good quality and considerable power had been developing itself, and true to the instincts of a born singer, Frederick Bevan forsook the practice of the instrument for that of the vocal organ. At first he contented himself with singing in the choirs over which Mr. Henry Leslie and Mr. Joseph Barnby presided, but though the exercise was highly beneficial it did but little for the cultivation of the voice. In order to acquire the Italian method of singing he took a course of lessons from the late Signor Schira, whose knowledge of the Rossinian school of vocal art was most extensive. In grace of phrasing there were few masters to equal him. Indeed, his anxiety to make the pupil sing with genial and pleasant expression was such as to often render him oblivious of the true character of the piece under treatment. Whether the song gave utterance to love or to hatred, his one word of command, "Smile, smile, smile," was ever delivered to the pupil. Frederick Bevan continued his studies in Italian vocal art under the late Mr. Henry Deacon, and in English singing under the successful teacher, Mr. Fred. Walker.

A vacancy having occurred in the choir of the Chapel Royal, Whitehall, Frederick Bevan, entering as a competitor, received the appointment; and this he held until called, in 1888, to succeed the late Mr. William Winn at the Chapel Royal, St. James's Palace. His first appearance in oratorio was at a performance of Handel's *Samson* by the choral society at Burton-on-Trent, and, achieving a decided success on that occasion, his services were soon after secured by the committee of the late Sacred Harmonic Society. As a matter of course the provincial societies followed suit, and in due time Frederick Bevan became fairly established as an exponent of oratorio music. His reputation as a singer of English songs was gained when employed in Madame Patey's provincial concert tours.

As a composer of songs, Frederick Bevan is widely known in town and country. His first venture in that direction was a setting of Eliza Cook's poem, "Sir Harold the Hunter," the copies and plates of which were destroyed in compliance with a demand advanced by a publisher having a prior claim to the copyright of the words. Afterwards he produced the song, "The Ship's Fiddler," and several others, which were printed with the *nom de plume*, "Frederick Baloil"; but in compositions since brought out he has invariably used his own name. Of these may be mentioned, "Peggy of Yarmouth Town," "The Ocean Choir," "My Life-dream," "The Fisher Wife's Vigil," "Watching and Waiting," "Brother Ambrose," "The Admiral's Broom," "The Golden Bar," "The Chestnuts are Blooming," and "The Flight of Ages." Our subscribers will be enabled to estimate Frederick Bevan's merits as a composer of sacred music by a perusal of the anthem, "Sing unto God, O ye Kingdoms of the Earth," now published in *THE LUTE*.

CURRENT NOTES.

CHEERS of the most genuine description greeted Mr. August Manns on the afternoon of the 10th ult., when appearing on the platform of the Crystal Palace concert-room, to begin the thirty-sixth series of Saturday Concerts. Saving the silvery whiteness of hair, once of ebon hue, there were no indications of change wrought in him by the hand of Time. In every movement he showed that the means of transmitting to the executants under his command were freely at his disposal, the eye still holding their attention, and the hand still guiding their action. How implicitly they follow his lead was seen in the performance of all the pieces in the capital programme, the first number of which was the overture, *Paradise and the Peri*, by Sterndale Bennett. The tender quality and poetic fervour of this piece were revealed in a manner to satisfy, nay, to gratify, those present jealous of the honour of an English composer, who successfully reached the plane occupied by great masters only. Whilst not a single flaw could be detected in the interpretation of Beethoven's C minor symphony, there were many points, notably in the first movement, which seemed to excel in brilliancy any met with in previous representations at the Palace. Gounod's ballad music to *Romeo et Juliette* again made but little impression. Whether the lack of appreciation was the result of prejudice, brought about by the dulness of the performance it received at the Promenade Concerts, or by the inherent feebleness of the work, cannot be now determined; but certain it is that but little enjoyment was afforded by this music lately added to the opera by the composer.



An important feature of the concert was the first appearance at the Palace of Herr David Popper, the renowned violoncellist. It is many years since he, then a mere lad, played in London at a concert of the Musical Union, an institution which kept burning the classic lamp of chamber music, until its beams paled before the stronger and more widely diffused light shed by the Popular Concerts. Everything connected with the Union, established by the late John Ella, seems a matter of ancient history; and it is no wonder, therefore, that a surprise was occasioned when it was discovered that the gentleman in the act of ascending the platform, 'cello in hand, to make his bow to the audience, was not beyond middle age. All present, however, were anxious to look upon the owner of a name so continually printed in concert programmes, and 'cellists were naturally eager, not only to see the man, but also to hear the playing of one who is acknowledged to be the best living composer of music for their adopted instrument. In his first piece, a concerto in E minor, he brought conviction to his fellow 'cellists that he was in every respect an artist of the first class. How could any one of them remain untouched at the production of tone exquisite in quality, or at the exhibition of phrasing instinct with true feeling? The general audience were not slow in observing that Herr Popper's method was of a kind which offered a protest against the mode resting upon loudness of tone that has of late been an undesirable characteristic of 'cello performances. His own Berceuse and his Spinnlied were played to absolute perfection.

The welcome accorded Madame Patey, then appearing for the first time after her journey to and from the Antipodes, was such as is given only to first favourites of the public. In Rossini's air, "O Salutaris Hostia," as well as in Spohr's song, "Rose softly blooming," the great contralto displayed that beauty of voice and earnestness of expression that have deservedly placed her in the front rank of vocalists.

How general had become the desire of London amateurs to hear good orchestral music was made apparent on Saturday afternoon, the 17th ult., when St. James's Hall was densely packed with an audience eager to enjoy the feast provided by Señor Sarasate. First came Mozart's symphony in G minor, interpreted by a capital band, under the direction of Mr. W. G. Cusins. Whether caused by the long interval which had elapsed since instrumental forces had publicly been deployed in the hall we cannot say, but certain it is that the interest taken in the several movements was exceptionally great. From this we infer that the company had not been attracted solely by the new concerto, for violin and orchestra, by Max Bruch, performed on this occasion for the first time in England.

This work is by no means inferior to either of the two preceding concertos by the German musician. In the first movement, the Allegro Energico, the thematic materials, in themselves forcible, are treated in a manner so bold, not to say defiant, as to make one regret that they had not at times been put under some kind of restraint. The weight of the orchestration so overpowered the subjects as to well-nigh obliterate the outlines which the ingenious contrapuntist had drawn. On the other hand the adagio is clear and bright, yet fanciful withal. Indeed, it carries one away into the regions of romance. It offers to view no sign of mechanism, the workman with his tools being hidden from sight. The scene is like the "fabric of a vision." Which is the fairy that has reared it? It is none other than melody, the heaven born. At the appearance of subjects of the Finale the fairy quits the scene, to make way for the mechanic vainly striving to interest one with exhibitions of technical skill.

The other pieces for violin and orchestra in the programme were "La Fee d'Amour," by Raff, and "Ziguenerweisen," by the concert-giver. How the great violinist performed his part in each work may be described in one word—perfectly. It is useless to repeat here the names of the several elements that together made up artistic perfection. Holding within his grasp the attention, interest, and sympathy of his audience, he led them from one delight to another with the ease and certainty of a man with unfailing skill and inexhaustible resources. It

would be pleasant to ascertain which would tire first, the audience in listening, or the artist in playing. Apparently, it was the pressure of time alone that prevented on this occasion the continuing of the contest of endurance until bodily exhaustion should have decided the matter.

* * *

On Saturday afternoon, October 17th, the students of the Guildhall School of Music, who had been successful in "competitions," received at the hands of the Lord Mayor and the Lady Mayoress the prizes and certificates awarded by examiners and adjudicators. The proceedings commenced with a concert, in which the following prize-winners took part:—Miss Kate Davies, Miss Amy Sargent, Miss Jessie Hudleston, Mr. Frederick King, and Mr. Edward Epstein. The ceremony, which took place in the fine hall of the City of London School, was witnessed by a large number of citizens. The same building was crowded to its utmost capacity on Wednesday evening, the 23rd ult., when a students' concert was held under the direction of the Principal, Mr. Weist Hill.

A violin recital was given on Wednesday evening, October 13th, in the Practice Room of the Guildhall School of Music by Mr. Alfred Gibson, a Professor of that Institution; on the 17th ult., the new Professor, Mr. Ernest De Munck, gave a violoncello recital; on Thursday, the 22nd ult., the pupils of Madame Armstrong gave a vocal recital; and on the 29th ult., a pianoforte recital was given by the pupils of Miss Monimia Twist.

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THE members of the orchestra and choir of the Popular Musical Union resumed their weekly rehearsals at the Charterhouse on Saturday, October 10th, the conductor being as usual Mr. W. Henry Thomas.

* * *

At the Royal Academy of Music, Mr. W. S. Rockstro is, during the present Michaelmas term, delivering a course of lectures which cannot prove other than of great value to students. The first of the series was given on Wednesday, October 7th, and on each remaining Wednesday afternoon of the present term the large hall of the Academy will be occupied by the learned lecturer and his auditors. The Fortnightly Concerts were resumed on Saturday evening, the 24th ult.

* * *

DURING its long history the institution known as the Birmingham Triennial Festival has never achieved a greater financial success than that recorded of last month's "meeting." No less a sum than £5,500 has been handed over to the charities of the town. How has this happy result been brought about? Simply by arousing into activity the wholesome pride which the inhabitants had formerly taken in the proceedings. Having made their festival the boast of Englishmen they unfortunately were inclined to rest content with the celebrity attained, and to trust in the mere name alone to draw the necessary thousands of patrons to the Town Hall. At length they have discovered that personal and ever renewed exertions are absolutely needed. By changing the date from August to October the committee gave the people of the neighbourhood to understand that the favour of holiday tourist was no longer to be relied upon, that if the festival was to remain amongst their cherished institutions the residents must, unaided, support the undertaking. Instead of quitting the town at the time of celebration they must be present and attend to the enterprise in a similar way to that followed in their business transactions. Hence the revival of prosperity. Whether the programme was equal to its predecessors, or whether the performers were as efficient as of former years, mattered but little. It was settled beforehand that the festival should raise its head again, and verily it never rose higher than it did at the last "meeting."

* * *

EIGHTEEN months ago, the hopes of musical Italy were revived by the unheralded appearance of a young composer, with genius sufficient to uphold the ancient fame of the land of song. The work that wrought this favourable change in the prospects of Italians, who were beginning, now that Ponchielli was no more, to despair of the operatic pre-eminence of their countrymen,

was a musical melodrama in one act, entitled *Cavalleria Rusticana*, by a youth of Livorno, named Pietro Mascagni. Having become a competitor in a trial of skill, instituted by Signor Sonzogno, at Milan, this youth, who had for a short time been a student at the conservatoire of that city, sent in the brief work to represent his claim to the prize. After a long delay, by no means uncommon in such affairs, he was declared the victor in the local contest, and soon after was hailed as the composer destined to rekindle the expiring glories of Italian opera. Triumphantly received in Italy, the new work found speedy entrance into Germany, where it has been welcomed with unwonted enthusiasm. It was announced for performance during the last summer season at Covent Garden Theatre, but with the announcement the matter rested. Fortunately, the composer's countryman, Signor Lago, a capable and most indefatigable *impresario*, took it in hand, and on Monday evening, October 19th, brought it out at the Shaftesbury Theatre with a success equal to that everywhere accorded it on the Continent.

The libretto of *Cavalleria Rusticana*, written by Signori Targioni-Tozzetti and Guido Menasci, tells a story of love, betrayal, and revenge. A soldier, Turiddu, deserts his mistress, Santuzza, for the fair Lola, who, in the absence of the warrior, marries Alfio, a civilian. Returning to his native village Turiddu continues to pay attention to the now married woman, whose husband, informed by the forsaken and revengeful Santuzza of the base intrigue, kills the gallant in fair combat. It is a tale, as brief and full of incident as any written by our young novelist, Rudyard Kipling. Mascagni's music matches in strength and vigour the work of the authors. There are striking melodies for the voice, those for the principal tenor being exceptionally good, and fortunately they were, on the present occasion, delivered by Signor Francesco Vignas with remarkable effect. To the vocal strains are allied instrumental themes of a modern type. Hence the claims of melody, as well as those of harmony, are met in a most gratifying manner. This unity of purpose and design will be made more obvious when the orchestra, under Signor Adrito, becomes more familiar with its duties. But should defects continue in the instrumental department there will still remain sufficient merit in the performance to justify applause as enthusiastic as that bestowed on it by the critical audience which assembled in the Shaftesbury Theatre on the opening night of Signor Lago's season.

On the following night, Tuesday, October 20th, Covent Garden Theatre was opened by Sir Augustus Harris for the performance of opera in French, Gounod's *Romeo et Juliette* being the work chosen for the occasion. The two chief characters were respectively taken by M. Cossira of the Grand Opera, and Mdlle. Simmonet of the Opera Comique. The other principal parts were filled by such well-known artists as Mdlle. Janson, Herr Abramoff, M. Dufrière, M. Castlemay, and Signor Miranda. An efficient body of instrumentalists, with M. Léon Jehin as *chef d'orchestra*, together with a capital chorus, did good service. The manager promises to put upon the stage, during the autumnal season, Gounod's *Philemon et Bancis*, Bizet's *Carmen*, and Brunneau's *Le Reve*.

THE Saturday evening concerts at Exeter Hall were resumed on the 10th ult., when Dr. Creser, of Leeds, presided at the organ, playing, amongst other pieces, his own Sonata in A minor. The solo-vocalists were Miss Zippora Monteith and Mrs. Creser.

On the same evening, Saturday, the 10th ult., the most uninteresting and uneventful series of Covent Garden Promenade Concerts on record was brought to an end.

M. PADEREWSKI played at his Pianoforte Recital, given at St. James's Hall, on Tuesday afternoon, October 27th, the Waldstein Sonata (Op. 53), and the Variations (Op. 32), by Beethoven.

MR. PERCY NOTCUTT favoured his patrons, assembled at St. James's Hall, on Monday afternoon, October 26th, with an entertainment ample in quantity and excellent

in quality. Amongst the vocalists was Mr. Santley, while Master Jean Gerardy and Master Max Hambourg, represented the instrumentalists. Moreover, Mr. Clifford Harrison was announced to recite.

THE Royal Choral Society commenced its season at the Albert Hall on Wednesday last, with the performance of a programme embracing Mendelssohn's "Hymn of Praise," and Beethoven's "Choral Symphony." The principal singers announced were Miss Anna Williams, Miss M. Hoare, Miss Hilda Wilson, Mr. Iver M'Kay, and Mr. Watkin Mills; the organist being Mr. Hodge, and the conductor Mr. Joseph Barnby.

On Thursday evening last, the first London Symphony Concert was held in St. James's Hall. Conductor, Mr. Henschel.

AT Brixton Hall, the Messrs. Hann resumed, on Tuesday, the 20th ult., their excellent Chamber Concerts. On this occasion Madame Hope Glenn was the vocalist.

At the concert held at South Place Chapel on Sunday evening, the 11th ult., instrumental works by Mendelssohn, Brahms, and Moszowski were performed.

A NEW cantata, *Rudel*, written by E. F. Weatherly and composed by Dr. J. C. Bridge, was received with so much favour at the festival held at Chester, where it was performed for the first time, as to warrant the belief that it will become popular with provincial choral societies. The libretto sets forth the prowess of the knight, "Rudel," who, in defending the honour of his beloved lady, "Felise," slays in combat a boasting rival, "Sir Guy." Stricken with remorse he joins a company of Templars bound for the Holy Land; and in passing the home of "Felise" is recognised by that lady, with whom vows of love are renewed. Onward to Palestine the knight is for two reasons compelled to march, the first being to expiate the crime of killing "Sir Guy," the second to bring the tale to an end. Whether he in this way obtains forgiveness for the shedding of Christian blood is somewhat left in doubt, but that the curtain is thereby brought down with suddenness and completeness upon the action of the drama no one will be disposed to question. But even before this happens one feels disposed to part company with the personages of the little romance. The music set to the decorated periods and "perfumed" rhymes of the author is thoroughly English in character. With such ancient tunes as "Sumer is icumen in," the "Carman's Whistle," and the "Cheshire Rounds" to form the ground work of the composer's fabric, there can be no fear of its nationality being unrecognised. Considerable ingenuity is displayed by Dr. Bridge in the utilisation of these themes, and tuneful capacity is exhibited in the tenor air, "O Lovely are your Ladies' Eyes," as well as sound musicianship in the construction of the several choral and orchestral movements. In a word, the composer has managed to impart animation to characters which otherwise would affect one's feelings and passions as little as do puppets of the nursery.

A CAREER of usefulness and honour came to a sudden termination on Saturday, the 17th ult., when William Alexander Barrett, Mus. Doc., departed from the land of the living. Born at Hackney in 1834, the boy Barrett entered at an early age the choir of St. Paul's. Leaving at the usual period Mr. Barrett returned thither in 1867 to end his days as a vicar-choral of that cathedral. Prior to the attainment of that office, the object of his ambition, he served for some few years as an alto in the choir of Magdalen College, Oxford. It was not, however, as a singer that he became so widely known and so highly appreciated. Soon after his return to London he was appointed musical critic of the *Morning Post*. It was in the performance of these duties that his influence, always happily for the good of art, became so far reaching. Formerly, Dr. Barrett edited the *Monthly Musical Record*, and latterly the *Musical Times*. Dr. Barrett was the author of "English Glee and Madrigal Writers," and "English Church Composers," both most valuable contributions to the literature of the

art. He also wrote the "Life of Balf," and assisted Dr. Stainer in the compilation of the "Dictionary of Musical Terms." As a lecturer upon subjects in the several departments of the art, Dr. Barrett was held in high regard. He was also one of Her Majesty's Assistant-Inspectors of Schools. Gaining the esteem of the public by the zeal and ability with which he discharged his manifold duties, Dr. Barrett at the same time succeeded in winning the affection of friends by geniality of manner and amiability of disposition. *Requiescat in pace.*

CORRESPONDENCE.

To the Editor of THE LUTE.

SIR.—It seems a pity that your correspondent "A. R." did not give an account of the Hereford Festival without touching the sensibilities of certain of the clergy. Just as we are overcoming the monstrous absurdity which would banish to the secular use the highest forms of that divine art, which God have vouchsafed to us, such an allusion to the works of two great men is peculiarly inopportune. A celebrated minister, Rowland Hill, when he had been told that a favourite hymn of his had been sang to an old song tune, remarked, "Why should the Devil have all the good music?" And so say I. Now, I would ask in all seriousness: Supposing your critic had heard the item from "Parisus" for the first time—that he had no programme to inform him what he was about to hear—could he have known it to be secular in any respect? Is there anything in this, or in Beethoven's symphony, but that could be used to picture a scene as religious and devotional as any in the ordinary oratorios? The appeal to clergy prejudice in this respect is unbecoming anyone who loves his art. Truly the age of cant still rules at Malvern.

F. ATKINS, Mus. Bac. Oxon.

Fernley House, Cardiff, October 7th.

REVIEWS.

PATEY AND WILLIS.

Beside Me. Song. Words by Clifton Bingham. Music by Signor Tito Mattei.

SEDOM has this popular Italian composer been seen to such advantage as in this "artistic" song. If it be artistic to give tonal expression at once truthful and effective to the subject under treatment, then it will be conceded that the epithet has not in the present instance been misapplied. At first the appeal of one trembling at the prospect of having to depart in darkness from the shore alone, is heard in soft, beseeching accents; and then the growing terrors of the scene are depicted in passages of increasing intensity, until the final cry, "Stay beside me," is uttered in most impassioned tones. While the general effect wrought by the singer is most unmistakable, the merits of the details of the compositions may not be so obvious. Yet on examination many a clever point will be brought to light. Mark, for example, the use made in the pianoforte part of three notes of the first vocal phrase. Each repetition of the fragment contributes force to the pleading strains given out by the voice.

Hungarian Love Song. Words by Frederic E. Weatherley. Music by Joseph L. Roeckel.

THESE gentlemen have between them contrived to produce in this instance a very jolly song indeed. It is one lustily given out by the hero, a village blacksmith, to the accompaniment of hammer and anvil; while the refrain is none other than the burden of the ditty sung by his sweetheart:—

"O the sun to the day, the star to the night,
The bird to the woodland tree,
The hammer's beat for the anvil bright,
And my heart, my heart for thee."

Strains so tuneful as these will assuredly prove serviceable in private as well as in public performances.

The Happy Words. Song. Written by George Stronach, and composed by A. Cunio.

FROM another and a brighter world would the lover, represented in this piece, call back to sorrowing earth the beloved one to whisper once more the fond words, "Thine own, Thine own." These lines were, we understand, the last set to music by the late Signor Cunio. Even before the song could be published, the composer had passed away. He left behind but few examples of his art more fervent in utterance than this eloquent work.

The Same Old Story. Song. Words by Clifton Bingham. Music by Annie Armstrong.

A VERY sensible lassie is the heroine of this merry little tale. Her rosy cheeks and pretty ways had drawn a crowd of swains to pay court to her beauty. She had listened to vows of love which each after his own fashion had glibly made, but to none of the fine sayings had she given heed. There chanced, however, to come upon the scene a youth of hesitating speech, one without honied words, to tell the "old story," and, seeing a true heart hidden beneath his clumsy talk, to him she gave her own. The composer has shown no sign of having been under restraint of any kind when engaged on the task of supplying a tune to correspond in lively rhythm with the words.

Fairyland. A pianoforte piece, composed by John Francis Barnett.

THIS highly fanciful work, which was received with so much applause when performed in orchestral form by the Crystal Palace band, will surely not fail in obtaining hearty approval whenever it is adequately played on the pianoforte. With the art of a master, its melodic materials have been so arranged as to form a work fair in proportions and perfect in construction. While apart from its merits as a solo for performance, it is valuable as an exercise for the acquirement of a staccato touch with ever varying degrees of strength of tone.

Gossamer Wings. Composed for the pianoforte by Turle Lee.

THIS piece has been written with the ready skill of a musician, who has not only tuneful ideas of his own, but also the ability to give them clear and forcible expression. The allegro, which follows the opening andante, contains, both in its primary and subordinate sections, melodies so buoyant and phrases so shapely as to justify the use of the pretty title given to the work; while the allegretto has for chief motive a well-sustained theme, around which arpeggios and other devices are entwined.

Queen of the Clans and Marguerite. Waltzes. Composed by Felix Burns.

VOTARIES of Terpsichore in search of bright and joyous tunes will meet with a goodly share of them in the first-named waltz; while those who delight in themes of sentiment will find them in the melodious *Marguerite*.

B. HOLLIS AND CO.

Farewell. Song. Words by J. A. Symonds; music by Lord Henry Somerset.

WHILE preserving manliness of tone, the grief of a lover forsaken is by both versifier and musician tenderly expressed.

PATERSON AND SONS.

By Islay's Shores. Ballad. Words by William Black; music by Alfred Stella.

A PATHETIC story is here related in verses so appropriate in diction and good in construction as to be worthy of being placed in the category of poetry. The melody attached by the composer lends itself admirably to the task of arousing the sympathies of the listener.

R. H. HEATH (REDRUTH).

Cornish Carols. Composed by W. B. Ninnis, J. Reed, J. Pryor, R. Pascoe, and J. Williams.

THIS book of carols will supply directors of choirs and conductors of singing classes with abundant and varied materials for use at the approaching Christmas-tide.



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Sing unto God, O ye Kingdoms of the Earth.

ANTHEM.

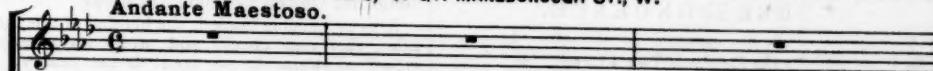
PSALM LXVIII. 32-35.

LONDON:
PATEY & WILLIS, 44 GT. MARLBOROUGH ST., W.

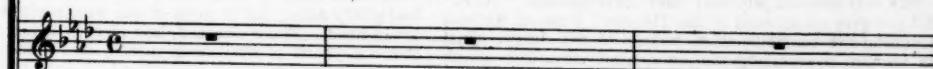
MUSIC BY
FREDERICK BEVAN.

Andante Maestoso.

Treble.



Alto.



Tenor.



Bass.



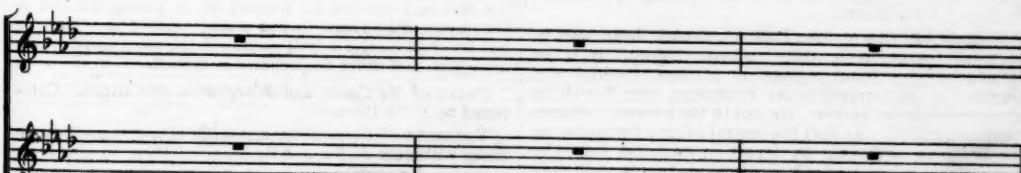
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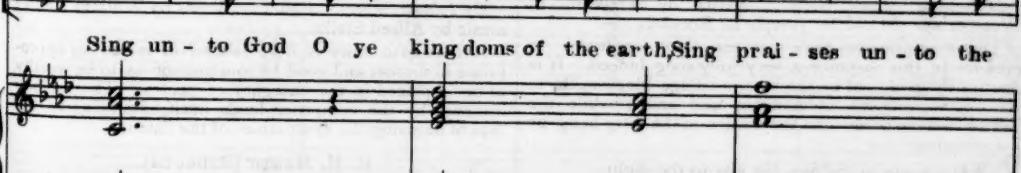
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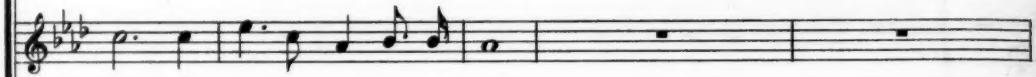
Sing un - to God O ye king-doms of the earth, Sing prai - ses un - to the



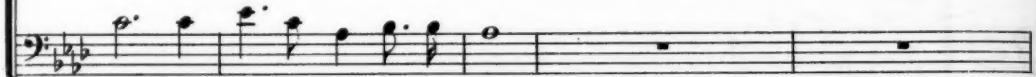
Sing un - to God O ye king doms of the earth, Sing prai - ses un - to the



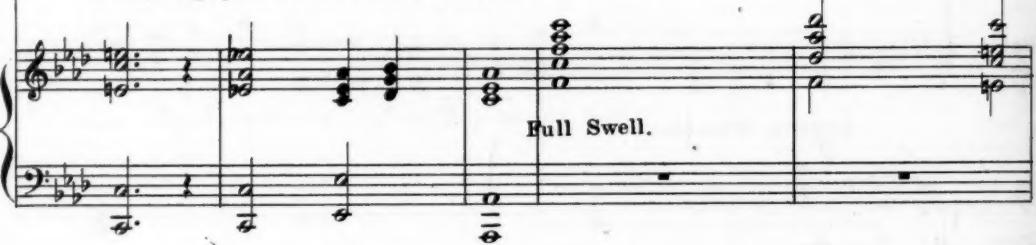
Sing un-to God O ye kingdoms of the earth,



Lord, Sing prai-ses un - to the Lord.



Lord, Sing prai-ses un - to the Lord.

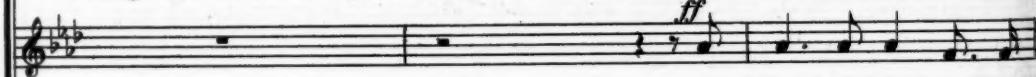


Full Swell.

1st & 2nd Trebles.



Sing un - to God O ye king-doms of the earth, Sing prai - ses un - to the



Sing prai-ses un - to the



Sing prai-ses un - to the



Sing prai-ses un - to the



ff Gt:Org:

v

dolce.

Lord, Sing praises unto the Lord, Who reign - eth o-ver all----- from the be-

Lord, Sing praises unto the Lord.

Lord, Sing praises unto the Lord.

Lord, Sing praises unto the Lord.

p

-gin-ning, Who reign - eth o-ver all----- from the be-ginning,

cres.

Yea, He doth send out His voice,
Yea, He doth send out His voice,

cres.

A musical score for a three-part setting (Soprano, Alto, and Bass) in common time and G major. The vocal parts are written on treble, alto, and bass staves respectively. The score includes lyrics in capital letters: 'YEA, AND THAT A MIGH- TY VOICE, A MIGH- TY VOICE, DOETH SEND OUT HIS VOICE, AND THAT A MIGH- TY VOICE, A MIGH- TY YEA, HE DOETH SEND OUT HIS VOICE, AND THAT A MIGH- TY VOICE, A MIGH- TY YEA, HE DOETH SEND OUT HIS VOICE, AND THAT A MIGH- TY'. The music features dynamic markings such as 'fff' (fortissimo) and 'p' (pianissimo). The bass part includes a bassoon part with a dynamic marking of 'ff' (fississimo) in the final measure.

rall.

voice, Yea, He doth send out His voice, Yea, and that a
voice, He doth send out His voice, His voice, Yea, and that a
voice, He doth send out His voice, His voice, Yea, and that a
voice, He doth send out His voice, His voice, Yea, and that a
rall.

a tempo.

migh - ty voice, Sing un - to God O ye kingdoms of the earth,
a tempo.

migh - ty voice, Sing un - to God O ye kingdoms of the earth,
a tempo.

migh - ty voice, Sing un - to God O ye kingdoms of the earth,
a tempo.

Sing unto God O ye kingdoms of the earth, Sing praises unto the
 Sing unto God O ye kingdoms of the earth, Sing praises unto the
 Sing unto God O ye kingdoms of the earth, Sing praises unto the
 Sing unto God O ye kingdoms of the earth, Sing praises unto the

Lord, Sing praises unto the Lord. As-
 Lord, Sing praises unto the Lord. As-
 Lord, Sing praises unto the Lord. As-

Lord, Sing praises unto the Lord As-
 ff
 molto rit

Quartette.

- crie be ye the pow'r to God... o-ver Is - ra - el, His wor-ship and

- crie be ye the pow'r to God... o-ver Is - ra - el, His wor-ship and

- crie be ye the pow'r to God... o-ver Is - ra - el,

- crie be ye the pow'r to God o-ver Is - ra - el, His wor-ship and

Choir.

Senza Ped.

strength is in the clouds, His wor-ship and strength is in the clouds.

strength is in the clouds, His wor - - - ship is in the clouds. As-

His wor-ship and strength is in the clouds. As-

strength is in the clouds, His wor-ship and strength is in the clouds. As-

cribe ye the pow'r to God--- o-ver Is - ra - el, His wor-ship and
 criebe ye the pow'r to God--- o-ver Is - ra - el, His wor-ship and
 criebe ye the pow'r to God o-ver Is - ra - el, His wor-ship and

Ped.

cres.

As - criebe ye,-----

strength is in the clouds, cres.

strength is in the clouds, As - criebe ye, as - criebe ye the pow'r to

strength is in the clouds,

Swell.

Choir.

Senza Ped.

His wor-ship and strength is in the

God... o-ver Is - ra - el.

Swell. *cres.* *gros. Ped.*

dim. *f rall.*

clouds, is in - the clouds. *His* *f rall.*

His *f rall.*

His *f rall.*

As - cribe ye the pow'r to God... o-ver Is - ra - el, His

dim. *f rall.*

Chorus.

Allegro.

Allegro.

O God, won - der - ful art Thou, In Thy ho - ly

O God, won - der - ful art Thou, In Thy ho - ly

O God, won - der - ful art Thou, In Thy ho - ly

O God, won - der - ful art Thou, In Thy ho - ly

Gt. Org:

Music score for "Bless-ed be God, A-men, A-men" in four staves. The top three staves are soprano voices, and the bottom staff is basso continuo. The basso continuo part includes a bass line and a harmonic basso continuo line with various markings. The score is in common time, with a key signature of one sharp. The vocal parts are marked with *fff* dynamics. The basso continuo part is marked with *8ve* (octave) and includes a bass line and a harmonic basso continuo line with various markings.





MRS. HUTCHINSON.